

# SAN FRANCISCO

# CINEMATHEQUE

## SPECIAL EVENTS

Muntadas and Reese channel-surf candidates  
in *Political Advertisement 2004*

Poetry Center celebrates golden anniversary  
with trio of Moving Picture Poetics

Radiohead's Jonny Greenwood  
scores archival film epic *Body Song*

## APPEARANCES BY

Louise Bourque

Joe Gibbons

Jonathan Hall and Michelle Puetz

Dee Dee Halleck

Jun Jalbuena

Jon Jost

Gina Levy and Eric Johnson

Laura U. Marks

Julie Murray

and more...

**FALL**  
**2004**



WITH THIS FALL 2004 SEASON, CINEMATHEQUE'S CURATORIAL COMMITTEE, consisting of a mix of staff members and artists from the community, concludes two years of eclectic film and video programming. These two years have seen us gather on numerous Saturday mornings to excitedly debate ideas, discuss potential themes, and collectively or individually invite the many works and guests that make up our tri-annual calendars. Members Rebecca Barten and David Sherman of Total Mobile Home left us last winter and have moved to their new base in Bisbee, Arizona. At the end of this season, Scott Stark, whose presence as an artist, advocate and colleague has been invaluable to Cinematheque for more than two decades, will also seek new horizons south and east. Our heartfelt thanks go to all three for their inspiration, generosity and spirited dedication, not only to Cinematheque but also to the survival and promulgation of experimental media across our country.

Indeed, the survival of much more may be at stake this November, and our fall lineup attempts to take into account the representation of politics as well as the politics of representation. We have a special pre-election show that draws parallels for our season implicit in the word "campaign." From military and advertising overtones, our "October Surprise" show makes the connection between the waging of war and the selling of candidates. Continuing this seasonal theme of the horrors of war and elections, our Halloween double-feature at the Roxie includes media artists Antonio Muntadas and Marshall Reese exposing TV's selling of the American presidency for more than fifty years, followed by *American Nightmare's* analysis of cinematic horror and the nightmares of American politics of the '60s. The same week, Dee Dee Halleck comes to CCA to discuss several decades of media activism.

Examining a broader spectrum of nonfiction film and media, "Truths of Consequence" is a new series of formally innovative and socially topical documentaries that will continue across three calendars. This season begins with local and international works that explore issues ranging from drug dependency in our own backyard (*Foo-Foo Dust*) to the horrific impact of unchecked pollution (*Shiranui Sea*) and an inquiry into visual evidence and the meaning of Arab history and identity ("Virtual Beirut"). Whether observational, lyrical or reflexive, these pieces are radical in their rigor and their refusal of representational complacency.

Experimental film has allied with literature ever since the late 1940s, when Sidney Peterson made his early psychodrama *Mr. Frenhofer and the Minotaur*, a surrealist reworking of Balzac's parable of modern art "Le Chef-d'oeuvre inconnu." It's therefore fitting that Cinematheque joins the celebration of The Poetry Center and American Poetry Archive's fifty years of activity at San Francisco State University. We present three programs surveying the collaborations between writers and filmmakers from the Bay Area from the past fifty years. This series is programmed in conjunction with "Poetry and Its Arts," an exhibition at the California Historical Society curated by Bay Area poet and director of The Poetry Center, Steve Dickison.

Elsewhere, Jonathan Hall and Michelle Puetz will present a program of experimental Japanese work, and Laura U. Marks will discuss recent Arab nonfiction. We also welcome Jon Jost, Julie Murray and Louise Bourque to our ongoing "Dialogues in the Dark: The Pleasures and Anxieties of Influence" series. Joe Gibbons joins us with his hilarious, transgressive confessions, and "Shoot Yourself" picks up on this theme with a variety of works by artists putting themselves on camera. Finally, our many premieres this season include Ken Kobland's new *Buildings and Grounds/The Angst Archive*, the kaleidoscopic archival film *Bodysong* (with a remarkable score by Radiohead's Jonny Greenwood) and works by several Bay Area artists including George Kuchar, Lawrence Jordan, Janis Crystal Lipzin, Robert Fox, Brook Hinton, Jun Jalbuena and Maïa Cybelle Carpenter. Hopefully we, together, will celebrate change come November and beyond.

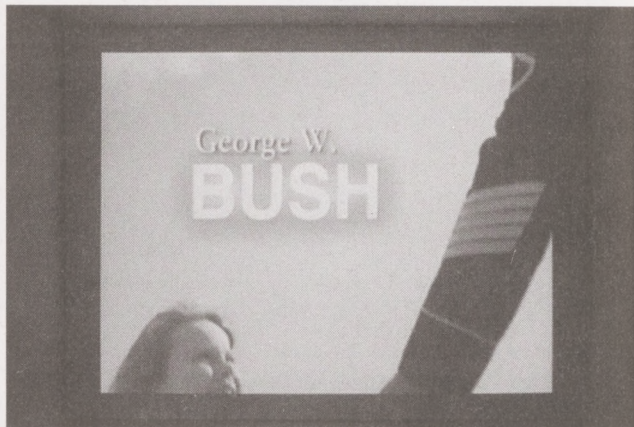
Inna Leimbacher  
Associate Curator



United States Army, *Your Job In Germany*, October 28



George Kuchar, *Bay City Detours*, December 5



Antonio Muntadas and Marshall Reese, *Political Advertisement 2004*, October 31

ACCORDING TO THE "FUN FACTS" SECTION OF AN ONLINE biographical sketch of George Bush, Dubya's favorite movie is *Field of Dreams*, Hollywood hokum in which Kevin Costner's Iowa farmer imagines hearing voices in his corn field, summons the ghosts of long-gone baseball players, and learns Important Life Lessons about regret and redemption. Should it surprise us that Shrub loves this fairytale that puts a heroic Everyman spin on a hallucinogenic simpleton who listens to voices in his head, remains blissfully ignorant of reality, and favors country-bumpkin homilies over intellectual reasoning?

And what of John Kerry? According to a similarly chirpy online profile, his favorite movie of the past year is *Old School*, in which a bunch of middle-aged guys try desperately to hang onto their college years by forming a fraternity for misfits and losers.

Although I cannot find any mention of Ralph Nader's favorite film, I'm guessing that he'd choose *The Manchurian Candidate* over a hand-painted Stan Brakhage reel. Politicians, no matter how erudite or asinine, don't seem to "get" experimental media, even if their campaign commercials exploit all manner of aesthetic innovation and representational trickery to attack their dubious opponents or sugarcoat their own heinous crimes.

I harbor no illusions that Bush is receptive to new images and ideas; I hesitantly hope that Kerry is open to new voices and visions; and I'm fairly certain that Nader would like Jon Jost's work if only he'd give it a chance. Avant-garde cinema can and does change minds and lives, but those minds must be fertile and those lives lived with inquisitiveness and joy. Can any of our candidates live up to this challenge?

Please vote this November, and please come to Cinematheque screenings throughout the season. You'll find signs of ideological democracy, creative liberty and the hard truths of political consequence.

Steven Jenkins  
Executive Director

# MEMBERSHIP

Show your support of alternative media arts by joining San Francisco Cinematheque's thriving membership. JOIN NOW and enjoy exciting new benefits!

## **\$35 Experimenter** (\$25 for students with ID, seniors and disabled patrons)

- one discount admission per screening
- 20% discount on Cinematheque publications
- first-class calendar mailing
- advance notice of programs and special events
- access to Cinematheque's new Resource Center
- acknowledgement in Winter 2005 program calendar
- Cinematheque collectible

## **\$60 Collaborator**

- all Experimenter benefits
- two discount admissions per screening

## **\$100 Iconoclast**

- all Experimenter benefits
- two free admissions per screening
- two Cinematheque tee-shirts

## **\$250 Cineaste**

- all Iconoclast benefits
- two Cinematheque publications
- avant-garde DVD

## **\$500 Visionary**

- all Cineaste benefits
- private home screening for you and your guests, presented by Cinematheque curators

Memberships are valid for one year from date of purchase.

Please make checks payable to San Francisco Cinematheque.

145 Ninth Street, Suite 240, San Francisco CA 94103

*Please note that membership dues are not tax-deductible. Donations, however, are fully tax-deductible, and are appreciated any time and for any amount.*

## STAY IN TOUCH AND INFORMED

We'll be happy to send you program calendars and other Cinematheque information.

Join our snail-mailing list by sending your name and address to  
**mailinglist@sfcinematheque.org**

For news and program updates right to your inbox, send email to  
**sf\_cinematheque-subscribe@yahoogroups.com**

For up-to-the-minute info, visit  
**www.sfcinematheque.org**

San Francisco Cinematheque is supported in part with generous funding from Fleishhacker Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, Walter and Elise Haas Fund, William and Flora Hewlett Foundation, IBM Corporation, LEF Foundation, National Endowment for the Arts, Bernard Osher Foundation, Potrero Nuevo Fund of Tides Foundation, San Francisco Arts Commission, San Francisco Film Commission, The San Francisco Foundation, Andy Warhol Foundation for the Visual Arts, Zellerbach Family Foundation, the generous contributions of Cinematheque members and donors, and the cooperation of California College of the Arts and Yerba Buena Center for the Arts. Your support is essential and appreciated.



Published in Spring 2004, ***City Slivers and Fresh Kills: The Films of Gordon Matta-Clark*** is an incisive excavation of this great artist's cinematic oeuvre. As an accompaniment to our Matta-Clark retrospective, this dynamic exhibition catalogue is the first publication to focus solely on the self-styled anarchist's previously neglected film works. Featuring a quartet of provocative essays, and sliced through with film stills and rare personal images, *City Slivers and Fresh Kills* will delight readers who appreciate the "cutting" in cutting-edge. Available while supplies last for \$20 (plus \$3 postage).

Also published earlier this year, ***Passing Through: A Philip Hoffman Retrospective*** is a tender and true look at the Canadian filmmaker's deeply personal films. Interviews, essays, film scripts and stills provide insight into *What these ashes wanted, passing through/torn formations* and other elegiac Hoffman works. Available while supplies last for \$10 (plus \$3 postage).

Pranks and theories abound in ***Hung Up***, a Cinematheque DVD release coinciding with last winter's Eric Saks retrospective. Produced by Saks in a limited edition of 100 copies—each a one-of-a-kind artwork replete with original drawings and lavish packaging—the DVD features a project available only in this special edition. Available while supplies last for \$20 (plus \$3 postage).

Hardcore cineastes and casual film buffs alike will want to pick up the latest edition of Cinematheque's annual ***Program Notes***, which compile each and every note on each and every film presented throughout our three-season year of screenings. Extensively indexed and cross-referenced, this convenient, historically valuable compendium contains incisive background notes, artist biographies, curatorial blurbs, filmographies and original writings not found anywhere else. Available while supplies last for \$12 (plus \$3 postage).

## SAN FRANCISCO CINEMATHEQUE

**Executive Director**  
Steven Jenkins

**Office Manager**  
Steve Polta

**Associate Curator**  
Inna Leimbacher

**Curatorial Committee**  
Maia Cybelle Carpenter  
Inna Leimbacher  
Steve Polta  
Scott Stark  
Konrad Steiner

**Board of Directors**  
Tommy Becker  
David Libby  
Jane Martin  
Rick Prelinger  
Daniel "Dewey" Schott  
Glen Springer  
Sandeep Vishnu

**Interns and Volunteers**  
Rick Bahto  
Elizabeth Block  
Carla Freire  
Michael Goodier  
SeongSin Jeon  
Becky Milsop  
Kim Miskowicz  
Lauren Sorenson  
Rafael Tolentino

**Technicians**  
Kara Herold  
Marijke Jorritsma  
Steve Polta

**Webmaster**  
Gilbert Guerrero

**Design**  
Toki Design



SAN FRANCISCO

## CINEMATHEQUE

145 NINTH STREET SUITE 240  
SAN FRANCISCO CALIFORNIA 94103  
TEL 415.552.1990 | FAX 415.552.2067  
SFC@SFCINEMATHEQUE.ORG  
WWW.SFCINEMATHEQUE.ORG

RETURN SERVICE REQUESTED

Nonprofit Org  
U.S. Postage

**PAID**

San Francisco, CA  
Permit No. 12393

# FALL 2004 AT A GLANCE

**Thursday, September 23 at 7 pm**

**MadCat: The Art of Performance**  
Yerba Buena Center for the Arts

**Sunday, October 3 at 7:30 pm**

**Jon Jost: High Definition**  
Timken Hall, California College of the Arts

**Thursday, October 7 at 7:30 pm**

**Julie Murray: Deliquescent Light**  
Yerba Buena Center for the Arts

**Thursday, October 14 at 7:30 pm**

**Louise Bourque: Imprints**  
Yerba Buena Center for the Arts

**Friday, October 15 at 8 pm**

**BETWEENS**  
Artists' Television Access

**Sunday, October 17 at 7:30 pm**

**Joe Gibbons: Acting Up and Out**  
Timken Hall, California College of the Arts

**Thursday, October 21 at 7:30 pm**

**Sex Underground: Experiments from Japan**  
Yerba Buena Center for the Arts

**Sunday, October 24 at 7:30 pm**

**Tsutomu Noriaki: Shiranui Sea**  
Timken Hall, California College of the Arts

**Thursday, October 28 at 7:30 pm**

**October Surprise: From the Uniforms to the Suits**  
Ninth Street Independent Film Center

**Sunday, October 31 at 2, 4 and 6 pm**

**Muntadas and Reese: Political Advertisement 2004**  
Roxie Cinema

**Sunday, October 31 at 8 pm**

**Adam Simon: The American Nightmare**  
Roxie Cinema

**Thursday, November 4 at 7 pm**

**Dee Dee Halleck: Touch That Dial!**  
Timken Hall, California College of the Arts

**Monday–Tuesday, November 8–9  
at 7 and 9 pm**

**Wednesday, November 10  
at 1, 3, 5, 7 and 9 pm**

**Simon Pummell: Bodysong**  
Castro Theatre

**Thursday, November 11 at 7:30 pm**

**Ken Kobland: Frames of Reference**  
Yerba Buena Center for the Arts

**Friday, November 12 at 9 pm**

**Film Arts Festival: Outside the Box**  
Roxie Cinema

**Thursday, November 18 at 7:30 pm**

**Moving Picture Poetics 1: Musings**  
Yerba Buena Center for the Arts

**Sunday, November 21 at 7:30 pm**

**Virtual Beirut: New Experimental  
Nonfiction from the Arab World**  
Timken Hall, California College of the Arts

**Thursday, December 2 at 7:30 pm**

**Moving Picture Poetics 2: Couplings**  
Yerba Buena Center for the Arts

**Sunday, December 5 at 7:30 pm**

**Unmarked Territory: New Work  
from the Bay Area and Beyond**  
Timken Hall, California College of the Arts

**Thursday, December 9 at 7:30 pm**

**Shoot Yourself: Artists In Their Own Light**  
Yerba Buena Center for the Arts

**Sunday, December 12 at 7:30 pm**

**Moving Picture Poetics 3: Collaborations**  
Timken Hall, California College of the Arts

**Thursday, December 16 at 7:30 pm**

**Levy and Johnson: Foo-Foo Dust**  
Yerba Buena Center for the Arts

SAN FRANCISCO

## CINEMATHEQUE

Tom Palazzolo, *Love It/Leave It*, October 28



# CINEMATHEQUE

SAN FRANCISCO

## SPECIAL EVENTS

Muntadas and Reese channel-surf candidates  
in *Political Advertisement 2004*

Poetry Center celebrates golden anniversary  
with trio of Moving Picture Poetics

Radiohead's Jonny Greenwood  
scores archival film epic *Body Song*

### APPEARANCES BY

Louise Bourque

Joe Gibbons

Jonathan Hall and Michelle Puetz

Dee Dee Halleck

Jun Jaluena

Jon Jost

Edna Lay and Eric Johnson

Laura U. Marks

Julie Murray

and more...

FALL 2004

Scott Stark, Choy, December 9

WITH THIS FALL 2004 SEASON, CINEMATHEQUE'S CURATORIAL COMMITTEE, consisting of a mix of staff members and artists from the community, concludes two years of eclectic film and video programming. These two years have seen us gather on numerous Saturday mornings to excitedly debate ideas, discuss potential themes, and collectively or individually invite the many works and guests that make up our tri-annual calendars. Members Rebecca Barten and David Sherman of Total Mobile Home left us last winter and have moved to their new base in Bisbee, Arizona. At the end of this season, Scott Stark, whose presence as an artist, advocate and colleague has been invaluable to Cinematheque for more than two decades, will also seek new horizons south and east. Our heartfelt thanks go to all three for their inspiration, generosity and spirited dedication, not only to Cinematheque but also to the survival and promulgation of experimental media across our country.

Indeed, the survival of much more may be at stake this November, and our fall lineup attempts to take into account the representation of politics as well as the politics of representation. We have a special pre-election show that draws parallels for our season implicit in the word "campaign." From military and advertising overtones, our "October Surprise" show makes the connection between the waging of war and the selling of candidates. Continuing this seasonal theme of the horrors of war and elections, our Halloween double-feature at the Roxie includes media artists Antonio Muntadas and Marshall Reese exposing TV's selling of the American presidency for more than fifty years, followed by *American Nightmare's* analysis of cinematic horror and the nightmares of American politics of the '60s. The same week, Dee Dee Halleck comes to CCA to discuss several decades of media activism.

Examining a broader spectrum of nonfiction film and media, "Truths of Consequence" is a new series of formally innovative and socially topical documentaries that will continue across three calendars. This season begins with local and international works that explore issues ranging from drug dependency in our own backyard (*Foo-Foo Dust*) to the horrific impact of unchecked pollution (*Shiranui Sea*) and an inquiry into visual evidence and the meaning of Arab history and identity ("Virtual Beirut"). Whether observational, lyrical or reflexive, these pieces are radical in their rigor and their refusal of representational complacency.

Experimental film has allied with literature ever since the late 1940s, when Sidney Peterson made his early psychodrama *Mr. Frenhofer* and the *Minotaur*, a surrealist reworking of Balzac's parable of modern art "Le Chef-d'oeuvre inconnu." It's therefore fitting that Cinematheque joins the celebration of The Poetry Center and American Poetry Archive's fifty years of activity at San Francisco State University. We present three programs surveying the collaborations between writers and filmmakers from the Bay Area from the past fifty years. This series is programmed in conjunction with "Poetry and Its Arts," an exhibition at the California Historical Society curated by Bay Area poet and director of The Poetry Center, Steve Dickson.

Elsewhere, Jonathan Hall and Michelle Puetz will present a program of experimental Japanese work, and Laura U. Marks will discuss recent Arab nonfiction. We also welcome Jon Jost, Julie Murray and Louise Bourque to our ongoing "Dialogues in the Dark: The Pleasures and Anxieties of Influence" series. Joe Gibbons joins us with his hilarious, transgressive confessions, and "Shoot Yourself" picks up on this theme with a variety of works by artists putting themselves on camera. Finally, our many premieres this season include Ken Kobland's new *Buildings and Grounds/The Angst Archive*, the kaleidoscopic archival film *Body Song* (with a remarkable score by Radiohead's Jonny Greenwood) and works by several Bay Area artists including George Kuchar, Lawrence Jordan, Janis Crystal Lipzin, Robert Fox, Brook Hinton, Jun Jaluena and Maia Cybelle Carpenter. Hopefully we, together, will celebrate change come November and beyond.

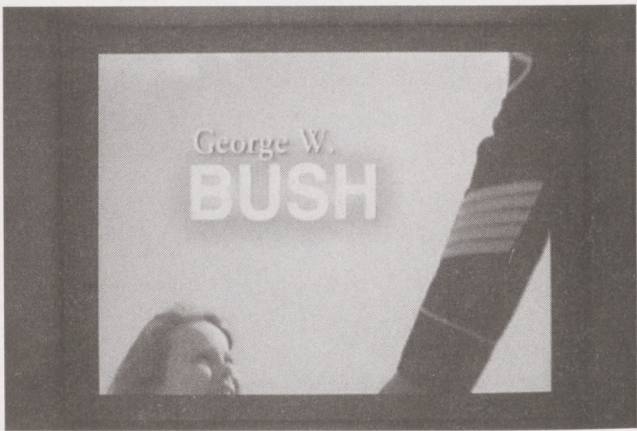
Irina Leimbacher  
Associate Curator



United States Army, *Your Job In Germany*, October 28



George Kuchar, *Bay City Detours*, December 5



Antonio Muntadas and Marshall Reese, *Political Advertisement 2004*, October 31

ACCORDING TO THE "FUN FACTS" SECTION OF AN ONLINE biographical sketch of George Bush, Dubya's favorite movie is *Field of Dreams*, Hollywood hokum in which Kevin Costner's Iowa farmer imagines hearing voices in his corn field, summons the ghosts of long-gone baseball players, and learns Important Life Lessons about regret and redemption. Should it surprise us that Shrub loves this fairytale that puts a heroic Everyman spin on a hallucinogenic simpton who listens to voices in his head, remains blissfully ignorant of reality, and favors country-bumpkin homilies over intellectual reasoning?

And what of John Kerry? According to a similarly chirpy online profile, his favorite movie of the past year is *Old School*, in which a bunch of middle-aged guys try desperately to hang onto their college years by forming a fraternity for misfits and losers.

Although I cannot find any mention of Ralph Nader's favorite film, I'm guessing that he'd choose *The Manchurian Candidate* over a hand-painted Stan Brakhage reel. Politicians, no matter how erudite or asinine, don't seem to "get" experimental media, even if their campaign commercials exploit all manner of aesthetic innovation and representational trickery to attack their dubious opponents or sugarcoat their own heinous crimes.

I harbor no illusions that Bush is receptive to new images and ideas; I hesitantly hope that Kerry is open to new voices and visions; and I'm fairly certain that Nader would like Jon Jost's work if only he'd give it a chance. Avant-garde cinema can and does change minds and lives, but those minds must be fertile and those lives lived with inquisitiveness and joy. Can any of our candidates live up to this challenge?

Please vote this November, and please come to Cinematheque screenings throughout the season. You'll find signs of ideological democracy, creative liberty and the hard truths of political consequence.

Steven Jenkins  
Executive Director

Nonprofit Org  
U.S. Postage  
PAID  
San Francisco, CA  
Permit No. 12393

## MEMBERSHIP

Show your support of alternative media arts by joining San Francisco Cinematheque's thriving membership. JOIN NOW and enjoy exciting new benefits!

### \$35 Experimenter (\$25 for students with ID, seniors and disabled patrons)

- one discount admission per screening
- 20% discount on Cinematheque publications
- first-class calendar mailing
- advance notice of programs and special events
- access to Cinematheque's new Resource Center
- acknowledgement in Winter 2005 program calendar
- Cinematheque collectible

### \$60 Collaborator

- all Experimenter benefits
- two discount admissions per screening

### \$100 Iconoclast

- all Experimenter benefits
- two free admissions per screening
- two Cinematheque tee-shirts

### \$250 Cineaste

- all Iconoclast benefits
- two Cinematheque publications
- avant-garde DVD

### \$500 Visionary

- all Cineaste benefits
- private home screening for you and your guests, presented by Cinematheque curators

Memberships are valid for one year from date of purchase.

Please make checks payable to San Francisco Cinematheque.

145 Ninth Street, Suite 240, San Francisco CA 94103

Please note that membership dues are not tax-deductible. Donations, however, are fully tax-deductible, and are appreciated any time and for any amount.

## STAY IN TOUCH AND INFORMED

We'll be happy to send you program calendars and other Cinematheque information.

Join our snail-mailing list by sending your name and address to  
[mailinglist@sfcinematheque.org](mailto:mailinglist@sfcinematheque.org)

For news and program updates right to your inbox, send email to  
[sf\\_cinematheque-subscribe@yahoogroups.com](mailto:sf_cinematheque-subscribe@yahoogroups.com)

For up-to-the-minute info, visit  
[www.sfcinematheque.org](http://www.sfcinematheque.org)

San Francisco Cinematheque is supported in part with generous funding from Fleishacker Foundation, Grants for the Arts/San Francisco Hotel Tax Fund, Walter and Elise Haas Fund, William and Flora Hewlett Foundation, IBM Corporation, LEF Foundation, National Endowment for the Arts, Bernard Osher Foundation, Potrero Nuevo Fund of Tides Foundation, San Francisco Arts Commission, San Francisco Film Commission, The San Francisco Foundation, Andy Warhol Foundation for the Visual Arts, Zellerbach Family Foundation, the generous contributions of Cinematheque members and donors, and the cooperation of California College of the Arts and Yerba Buena Center for the Arts. Your support is essential and appreciated.



145 NINTH STREET SUITE 240  
SAN FRANCISCO CALIFORNIA 94103  
TEL 415.552.1990 | FAX 415.552.2067  
SFO@sfcinematheque.org  
WWW.SFCINEMATHEQUE.ORG  
RETURN SERVICE REQUESTED

CINEMATHEQUE  
SAN FRANCISCO

## PUBLICATIONS

Published in Spring 2004, *City Slivers and Fresh Kills: The Films of Gordon Matta-Clark* is an incisive excavation of this great artist's cinematic oeuvre. As an accompaniment to our Matta-Clark retrospective, this dynamic exhibition catalogue is the first publication to focus solely on the self-styled anarchist's previously neglected film works. Featuring a quartet of provocative essays, and sliced through with film stills and rare personal images, *City Slivers and Fresh Kills* will delight readers who appreciate the "cutting" in cutting-edge. Available while supplies last for \$20 (plus \$3 postage).

Also published earlier this year, *Passing Through: A Philip Hoffman Retrospective* is a tender and true look at the Canadian filmmaker's deeply personal films. Interviews, essays, film scripts and stills provide insight into *What these ashes wanted, passing through/torn formations* and other elegiac Hoffman works. Available while supplies last for \$10 (plus \$3 postage).

Pranks and theories abound in *Hung Up*, a Cinematheque DVD release coinciding with last winter's Eric Saks retrospective. Produced by Saks in a limited edition of 100 copies—each a one-of-a-kind artwork replete with original drawings and lavish packaging—the DVD features a project available only in this special edition. Available while supplies last for \$20 (plus \$3 postage).

Hardcore cineastes and casual film buffs alike will want to pick up the latest edition of Cinematheque's annual *Program Notes*, which compile each and every note on each and every film presented throughout our three-season year of screenings. Extensively indexed and cross-referenced, this convenient, historically valuable compendium contains incisive background notes, artist biographies, curatorial blurbs, filmographies and original writings not found anywhere else. Available while supplies last for \$12 (plus \$3 postage).

## SAN FRANCISCO CINEMATHEQUE

<b>Executive Director</b> Steven Jenkins	<b>Board of Directors</b> Tommy Becker David Libby Jane Martin Rick Prelinger Daniel "Dewey" Schott Glen Springer Sandeep Vishnu	<b>Interns and Volunteers</b> Rick Bahto Elizabeth Block Carla Freese Michael Goodier SeongSin Jeon Becky Milsop Kim Miskowicz Lauren Sorenson Rafael Tolentino
<b>Office Manager</b> Steve Polla		<b>Technicians</b> Kara Herold Manjke Jorritsma Steve Polla
<b>Associate Curator</b> Irina Leimbacher		<b>Webmaster</b> Gilbert Guerrero
<b>Curatorial Committee</b> Maia Cybelle Carpenter Irina Leimbacher Steve Polla Scott Stark Konrad Steiner		<b>Design</b> Toki Design



# SAN FRANCISCO CINEMATHEQUE

Notes by program curators.

**Thursday, September 23 at 7 pm**

Yerba Buena Center for the Arts  
**The Art of Performance**  
Co-presented with MadCat Women's International Film Festival  
\$7-20 sliding scale  
Advance ticket purchase strongly recommended; visit [www.madcatfilmfestival.org](http://www.madcatfilmfestival.org) for tickets and additional information.

Both humorous and chilling, these performance art pieces were created by some of the most fearless and innovative women artists. Watch Yoko Ono try to extricate herself from the confines of her underclothes in **Freedom**. Ono puts her trust in audience members as she allows them to participate with her and a pair of scissors in **Cut Piece**. Carolee Schneeman writes naked and covered with molasses and wallpaper paste in a pile of paper, becoming her own **Body Collage 1967**. Valie Export presents a shocking and intimate comment on femininity and pain in **Remote...Remote**. Film critic and filmmaker Amy Taubin's direct address trilogy **See, Like and Duck** confronts the audience with audacious declarations. Moniek Toeboosch creates a bizarre, sidesplitting and ultimately tear-jerking "happening" in her rarely seen 1977 gem, **Solokonsert voor recensent en fotograaf**. (Ariella Ben-Dov)

**Sunday, October 3 at 7:30 pm**

Timken Hall, California College of the Arts  
**Dialogues in the Dark: Program Four**  
**High Definition: New Work by Jon Jost**  
Co-presented with Film Arts Foundation  
Jon Jost In Person

Long a pioneer of personal filmmaking, for nearly four decades Jon Jost has produced a diverse and powerful body of works recognized for their formal beauty and narrative innovation as well as astute and scathing political critiques. Since the mid-'90s, Jost has been a controversial advocate for digital cinema, producing works exploring the aesthetics of this younger medium. A handful of recent shorts—**Dharma Do as Dharma Does**, **Vera x 3**, **Tanti Auguri** and **A View of Mount Baker from Port Angeles, Washington (for Hokusai)**—will be screened and discussed alongside the masterfully visual works of Peter Hutton (**Landscape (for Manon)**), Nathaniel Dorsky (**Alaya**) and Leighton Pierce (**Wood**). Also screening: a single-channel excerpt of Jost's seven-channel installation work **Trinity**. (Steve Polta)

**Thursday, October 7 at 7:30 pm**

Yerba Buena Center for the Arts  
**Dialogues in the Dark: Program Five**  
**Deliquescent Light: An Evening with Julie Murray**  
Julie Murray In Person

Using both found footage and her own camerawork, New York-Dublin artist Julie Murray's films apply artful editing and inventive juxtapositions to make images come alive with new and often startling possibilities. As part of our ongoing "Dialogues in the Dark" series, Murray returns to San Francisco to present new and older work in 16mm and digital video, as well as a sampling of films made by others who have influenced and inspired her. Murray will present her 16mm films **I Began To Wish**, **Micromoth**, **Untitled (Blood)**, **Forest and Deliquium**, her video **OTHEREHTO**, Bruce Conner's **Take the 5:10 To Dreamland**, Chick Strand's **Loose Ends** and a lively compendium of educational films, texts, sounds and scents. (Scott Stark)

**Thursday, October 14 at 7:30 pm**

Yerba Buena Center for the Arts  
**Dialogues in the Dark: Program Six**  
**Imprints: An Evening with Louise Bourque**  
Louise Bourque In Person

Boston-based Acadian French-Canadian filmmaker Louise Bourque creates intensely personal and beautifully handcrafted films. Mostly under five minutes long and made with unorthodox techniques (including hand-processing), each seems to burst forth from a complex emotional experience, often stemming from childhood, into the light and onto the screen. Bourque will screen her **Jours en fleurs**, **Self Portrait Post Mortem**, **Going Back Home**, **Fissures and Imprint** as well as her newest, **L'éclat du mal/The Bleeding Heart of It**. These will be presented alongside other works that have made an impression on her, because of their affective force and their formal construction: Joyce Wieland's **Sailboat**, Bruce Baillie's **All My Life**, Michael Wallin's **Decodings**, Patrick Bokanowski's **Déjeuner du matin** and Paul Sharits' **T,O,U,C,H,I,N,G**. (Irina Leimbacher)

**Friday, October 15 at 8 pm**

Artists' Television Access  
**BETWEEN**  
Co-presented with Artists' Television Access  
\$5

A constellation of analogue/digital explorers unlock inter-media light patterns. The fusion of works take on a "between space" through literal, metaphorical or un-metaphorical screenings/writings/performances: **Muses of Cinema** by Kerry Laitala; Scott Stark's **Chromosthetic Response** and **The Sound of His Face**; Rick Danielson's **153 Simultaneous Exposures of Me**; live video scrubbing by Katherin McInnis; Matt Hulse's **Take Me Home**; Nomi Talisman's **Everything I knew about America I learned from the Movies**; Elizabeth Block's film/poem excerpt **Make Haste, Slowly**; Kim Miskowicz's **here a little AND there a little**; Deborah Stratman's **Waking**; Heike Liss' **Surface** and **Time Tape #4**. Includes poetry by Laynie Browne, Diane di Prima, Lisa Jarnot and Susan Gervitz, and the publication *Documents Between*. (Elizabeth Block)

**Sunday, October 17 at 7:30 pm**

Timken Hall, California College of the Arts  
**Acting Up and Out:**  
**The Multiple Personae of Joe Gibbons**  
Joe Gibbons In Person

From San Francisco to Boston, Joe Gibbons practices his brand of subversive cinema mischief. Working in a quasi-diaristic genre for more than thirty years, he leverages his own neuroses to mock and critique the norms of our consumer- and work-driven society. We screen his early Super-8 **Spying**, an "exercise in applied voyeurism" shot in San Francisco, as well as the hilarious award-winning short version of his life's "research" into himself and society, **Confessions of a Sociopath, Part 1**, in which he demonstrates his skills at perching on high ledges, stealing from the Bay Area's best-known bookstores and museums, and entertaining probation officers and psychiatrists. We'll conclude with some of his darkly humorous pixel-vision performances starring, alongside Gibbons, Barbie and a four-legged friend: **Multiple Barbie**, **The Stepfather** and **Final Exit**. (Irina Leimbacher)

**Thursday, October 21 at 7:30 pm**

Yerba Buena Center for the Arts  
**Japanese Experimental Film and Video**  
**1955–Now: Sex Underground**  
Curated and Introduced by Jonathan Hall and Michelle Puetz  
For more information about this program, please visit [www.humanities.uci.edu/jpex](http://www.humanities.uci.edu/jpex). For more information about the entire JPEX series, of which this program is a part and which is co-presented with Pacific Film Archive on October 19 and 26, please visit [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu).

*Sex Underground* features an eclectic and rarely screened assortment of four decades of Japanese film (single and multiple projection), video and animation exploring sexuality, power, gender and the body. Utilizing theatrical traditions and a powerful performative agency, film and video makers such as Ito Takashi, Nakajima Takashi, Donald Richie, Terayama Shuji and Imaizumi Koichi subvert and reconfigure sexual difference, queer subjectivity and gender performativity. From Idemitsu Mako's lighthearted invocation of traditional gender roles and Tamano Shin'ichi's perversely magical realism to Saito Yukie's terrifying and oppressive exploration of male-female power dynamics, the works presented in *Sex Underground* collectively open unexpected pathways for desire and its subjects. (Jonathan Hall, Michelle Puetz)

**Sunday, October 24 at 7:30 pm**

Timken Hall, California College of the Arts  
**Truths of Consequence: Program One**  
**Mercury and Minamata: Tsuchimoto's Shiranui Sea**  
One of Japan's foremost documentarians, Tsuchimoto Noriaki has dedicated much of his career to exploring the consequences of environmental disaster, especially those associated with Minamata disease, the result of mercury dumping in southwest Japan's stunningly beautiful Shiranui Sea. For 35 years, Tsuchimoto made a number of films with and about the people of Minamata, films that played a crucial role in publicizing the long-term effects of mercury poisoning and that argued for corporate responsibility. **Shiranui Sea** (1975) is a tender and exquisitely photographed observational portrait of a community and a region that lives—and sometimes still denies—the horrific consequences of industrial negligence. Tsuchimoto's rapport with his subjects, the grace of his camera-eye, and the continuing relevance of the topic make this a masterpiece of non-fiction film. (Irina Leimbacher)

**Thursday, October 28 at 7:30 pm**

Ninth Street Independent Film Center  
**October Surprise: From the Uniforms to the Suits**  
Co-presented with Film Arts Foundation

In this special pre-election show, an anonymous home movie from New Jersey in 1938 reports on an American Nazi rally. From postwar Germany an Army film written by Dr. Seuss warns troops against fraternizing with the enemy. Bruce Baillie's San Francisco of 1963 is the site of **A Hurrah for Soldiers**. Saul Levine reports on Charlie Chaplin and the Boston police in **The Big Stick/An Old Reel**. Tom Palazzolo sends his dispatch **Love It/Leave It**, about Ameri-cana from post-1968 Chicago. Jim Finn has Jimmy Carter narrate Reagan's grim inaugural procession in **Decision 80**. Phil Patiris' **Iraq Campaign** was media remix ahead of its time (or did history repeat itself all too soon?) and leads to a 1955 Britannica film on how to recognize **Despotism**, which brings us keenly into the present. (Konrad Steiner)

**Sunday, October 31**

Roxie Cinema  
**Horror of Politics and Politics of Horror:**  
**A Halloween Double Feature**  
Co-presented with Roxie Cinema and California College of the Arts  
\$8 general; \$5 Cinematheque members; separate admission per screening

**2, 4 and 6 pm**

**Remote Control Voting: Antonio Muntadas and Marshall Reese's Political Advertisement 2004**  
Antonio Muntadas In Person

Like Bruce Springsteen in "57 Channels and Nothing On," we channel-surf in desperation. Then, just between Olympic diving and *Pimp My Ride*, we stop on a talking head in a blue serge suit saying something deadly serious about America. Every four years, electioneers engineer promo spots that commercialize ideology as just another discount-shopper's object of desire. For an appropriately timed Halloween show, installation artist Antonio Muntadas and poet and video artist Marshall Reese present the latest version of their ever-expanding **Political Advertisement**, a series of campaign commercials stretching back more than fifty years, just as the medium and the message first became acquainted. By running these spots back-to-back without commentary, Muntadas and Reese allow their all-star cast (Eisenhower! Nixon! Ford! Reagan! Bush!) to dig their own graves (and ours) in primetime. "Feeling Good about America," Ford's '76 spots promised. If only... (Steven Jenkins)

**8 pm**

**The American Nightmare**

In early 1968, away from Hollywood, a small, low-budget movie by the name of *Night of the Living Dead* jumpstarted a reinvention of the North American horror film. George Romero in Pittsburgh, Tobe Hooper in Austin, Wes Craven in Connecticut and David Cronenberg in Toronto began to incorporate social commentary and limb-hacking, gut-spilling effects in place of political metaphors. No more blood-sucking vampires or giant ants masquerading as communism, the monsters are our neighbors and family members. Interviewing the masters of the genre, and featuring generous clips from their works, **The American Nightmare** (Adam Simon, 2000) shows how film sublimated disturbing media images of the Vietnam War, the turmoil of a wartime, racist society, and the darker side of the sexual revolution. (Konrad Steiner)



Julie Murray, *Deliquium*, October 7



Louise Bourque, *Self Portrait Post Mortem*, October 14

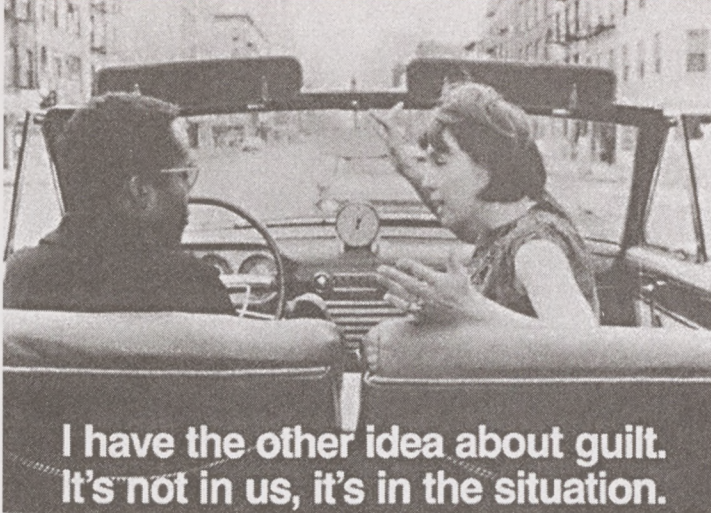


Tsuchimoto Noriaki, *Shiranui Sea*, October 24



Gina Levy and Eric Johnson, *Foo-Foo Dust*, December 16

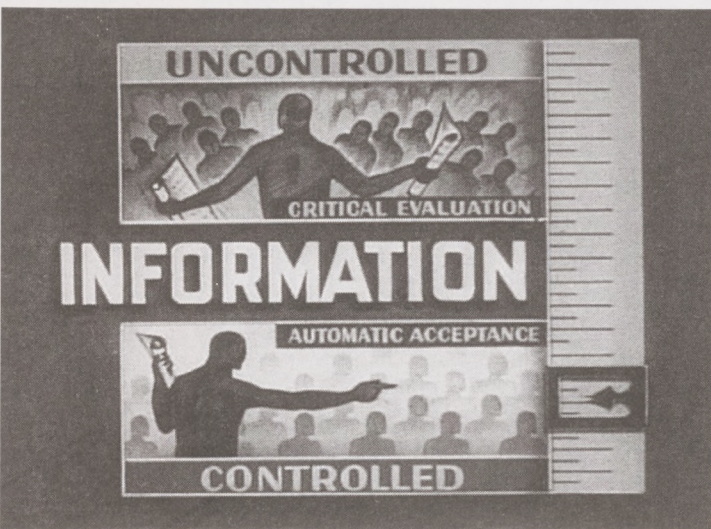
## EXPERIENCE THE THRILL OF MOVING IMAGE EXPRESSION



Alfred Leslie, *The Last Clean Shirt*, December 2



Simon Pummell, *Bodysong*, November 8–10



Britannica, *Despotism*, October 28

**Thursday, November 4 at 7 pm**

Timken Hall, California College of the Arts  
**Touch That Dial! An Evening with Dee Dee Halleck**  
Co-presented with CCA Graduate Studies and CCA Wattis Institute  
Fall 2004 Public Lecture Series  
Dee Dee Halleck In Person  
Free admission

Media activist, author and co-founder of Paper Tiger Television and Deep Dish Satellite Network, Dee Dee Halleck has worked for more than forty years at the forefront of the movement for democratic use of communication technology. Combining a DIY aesthetic and brazen humor, she creates films, videos and Internet projects that smash mainstream media myths and encourage the establishment of community-based media. Her work has been featured at the Whitney Museum of American Art, the Austrian Triennial of Photography, the Wexner Center for the Arts and the Berkeley Art Museum. Tonight's lecture features pivotal clips and agitprop urgings.

**Monday–Tuesday, November 8–9 at 7 and 9 pm**  
**Wednesday, November 10 at 1, 3, 5, 7 and 9 pm**

Castro Theatre  
**Bodysong**  
Co-presented with the Castro Theatre  
\$8.50 general, \$5.50 Cinematheque members

From the primal intimacy of the womb to the universal wonderment of the great beyond, British filmmaker Simon Pummell takes us on a kaleidoscopic lifecycle journey in **Bodysong**, his highly acclaimed documentary consisting entirely of stunning archival footage. Recalling *Koyaanisqatsi* and *Baraka* in its visual sweep and lack of conventional narrative—yet less moralistic and more intimate than both—**Bodysong** eschews easy "it's a small world" platitudes in favor of free-flowing images and ideas grouped thematically around birth, growth, sex, violence, death and dreams. This complex composite of global scenes, home movies, historic broadcasts, medical studies and porno reels is an epic ode to human endurance amid the thrills and hazards of everyday life. Featuring a remarkable score by Radiohead's Jonny Greenwood. Exclusive Bay Area premiere! (Steven Jenkins)

**Thursday, November 11 at 7:30 pm**

Yerba Buena Center for the Arts  
**Ken Kobland: Frames of Reference**

**Buildings and Grounds/The Angst Archive**. Ken Kobland's newest video, continues his long concern with using framed landscapes and urban spaces as building blocks for the contemplation of the human condition. This award-winning piece explores placeless-ness by juxtaposing both appropriated and original images and sounds. What emerges from these contrasts is a language of loss, of "[t]ransience, consciousness and desire. Between the landscapes and the thoughts, there is, more often than not, a distance, disbelief or irony" (Kobland). Also screening are two 16mm films from 1977-8: **Frame** restructures a seashore landscape through a car window and **Vestibule (In 3 Episodes)** explores the typical entryway to New York City apartment buildings. By reframing this small area through his camera eye, Kobland depicts what may seem mundane as richly inhabited urban space. (Maia Cybelle Carpenter)

**Friday, November 12 at 9 pm**

Roxie Cinema  
**Film Arts Festival: Outside the Box**  
Co-presented with Film Arts Festival  
\$9 general; \$7 Cinematheque and Film Arts Foundation members  
Advance ticket purchase strongly recommended; visit [www.filmarts.org](http://www.filmarts.org) for tickets and additional information.

Artists utilizing animation and motion techniques think *Outside the Box* in this spirited group show featuring new works by artists from the Bay Area and beyond. Identity issues, drug wars, future shocks, reckless yuppies, forbidden swimming, transgender experience and life during wartime are on view here, alongside Chicago No Wave-Indie-Afro-Funk band Mahjongg and a plethora of memorable characters enacting scenes both sad and satiric. Featured artists include Jed Bell, Louise Bourque, Tyrone Davies, Mahi Holt, Le Sheng Liu, Ken Paul Rosenthal, Michael Rudnick, James Sansing, Michael Wilson and a bunch of fellow out-of-the-boxers. (Sharon Jue)

**Thursdays, November 18 and December 2**  
**Sunday, December 12**

**Moving Picture Poetics:**  
**Sampling Fifty Years of Poets and Cinema**  
Co-presented with The Poetry Center

Founded in 1954 on the basis of a gift by W.H. Auden, The Poetry Center and American Poetry Archives is one of the longest-living literary arts organizations in the U.S. Started in Canyon, California on a sheet in the backyard of filmmaker and displaced Dakotan, Bruce Baillie, Cinematheque is proud to join in celebrating The Poetry Center's Golden Anniversary with a series of screenings highlighting the marriage—and the "love children"—of film and poetry. Without its own muse, cinema is the promiscuous art. Poetry, the art of language yet employing the mind's eye, finds a mistress, a partner, even a match in the works shown on these three evenings. (Konrad Steiner)

**Thursday, November 18 at 7:30 pm**

Yerba Buena Center for the Arts  
**Moving Picture Poetics 1: Musings**  
Co-presented with The Poetry Center

Notes on **The Port of St Francis** (1952) by Frank Stauffacher edits scenes of San Francisco to Robert Louis Stevenson's eponymous prose-poem read by Vincent Price. **In Between** (1955) is a rare sound film by Stan Brakhage starring the renowned visual artist Jess with a cameo by his partner Robert Duncan, and with a soundtrack by John Cage. In Lawrence Jordan's mystical **Visions of a City** (1957/78) Michael McClure plays a man trapped in the glazed surfaces of the city. Charles Olson's 1968 reading is visually inflected in early experimental video, one of three National Center for Experiments in Television (NCET) tapes we'll be screening. Finally, the San Francisco reprise of **Daydream of Darkness** (1963) by poet Helen Adam and painter William McNeill screens with a new CD soundtrack by Kristin Prevaillet, Drew Gardner, Lee Ann Brown, Beth Brown and Nada Gordon. (Konrad Steiner)

**Sunday, November 21 at 7:30 pm**

Timken Hall, California College of the Arts  
**Truths of Consequence: Program Two**  
**Virtual Beirut: New Experimental Nonfiction from the Arab World**  
Co-presented with Cinemayaat Arab Film Festival  
Curated and Introduced by Laura U. Marks  
For information on additional Arab shorts to be screened at Pacific Film Archive on November 18 and 23, please visit [www.bampfa.berkeley.edu](http://www.bampfa.berkeley.edu).

Beirut has been a lively center for experimental documentary ever since the Lebanese civil war ended with so many questions unanswered. These works use various anti-photographic techniques to make contact with the virtual. Lina Ghaibeh's **Sad Man** captures the undercurrent of emotion shaping daily life in Beirut. In **Face A/Face B** by Rabih Moué, there is almost no visible image, only a sound recording by the artist and his brother from 1978. The video invites the viewer to mourn the war's destruction of political ideals as well as human life. **This Day**, a new feature-length work by Akram Zaatari, inquires into the true value of archival images, including documentary photographs of Bedouin life and heroic portraits of young militia fighters during the war; a search for truth that concludes in the editing suite. (Laura U. Marks)

**Thursday, December 2 at 7:30 pm**

Yerba Buena Center for the Arts  
**Moving Picture Poetics 2: Couplings**  
Co-presented with The Poetry Center

**Plagiarism** (1981) is Henry Hills' documentary of the New York "language poets" in their milieu, with Bruce Andrews, Charles Bernstein, James Sherry and Hanna Weiner. **The Last Clean Shirt** (1964) is a Manhattan road movie shot by Alfred Leslie from the back of a convertible. A woman speaks gibberish, a man listens, and Frank O'Hara fills you in with the subtitles. Robert Creeley creates a minimalist gem on video for NCET in **One and One** (1968). Theresa Hak Kyung Cha's two brief pieces **Vidéome** (1976) and **Re Dis Appearing** (1977) display her searing intensification of language and image. And in this rare screening of Alan Sontheim and Kathy Acker's **The Blue Tape** (1974), be prepared for several raw and explicit takes on psycho-sexual intercourse. (Konrad Steiner)

**Sunday, December 5 at 7:30 pm**

Timken Hall, California College of the Arts  
**Unmarked Territory: New Work from the Bay Area and Beyond**

Join us for an evening of original and provocative new work from the San Francisco Bay Area and beyond. Included will be **Chateau/Poyet**, a signature new film by avant-garde pioneer Lawrence Jordan; **Threnody**, Janis Crystal Lipzin's ode to the passing of friends and innocence; **Bay City Detours**, George Kuchar's poignant and hilarious portrait of several Bay Area luminaries; Robert Fox's suite of brief visual interludes **Mixed Accidentals**; Brook Hinton's frenetic landscape exploration **Slow Furze Glimpse**; Jun Jalbuen's mesmerizing **Apparatus of Recreation, Furniture for the Future**; former San Franciscan Caroline Savage's **The American Part (part 1)**; Maia Cybelle Carpenter's dizzying **Lasso** (work in progress); Paul Bush's kaleidoscopic retelling of **Dr. Jekyll & Mr. Hyde**; and Jeroen Offerman's clever ode to overdone rock songs, **Stairway at St. Paul**. (Scott Stark)

**Thursday, December 9 at 7:30 pm**

Yerba Buena Center for the Arts  
**Shoot Yourself: Artists In Their Own Light**  
Live Performance by Jun Jalbuen

Pointing their cameras at themselves, the artists in *Shoot Yourself* use their own images to frame their explorations of body, psyche, sexuality and social construct. From Sharon Hayes' **Symbionese Liberation Army (SLA) Screed #16**, a reenactment of a kidnapped Patty Hearst's letter to her parents, to Kerry Laitala's auto-romantic dance of light and body **Torchlight Tango**, to the lurid deflowering of Joe Gibbons' **Barbie's Audition**, these artists use the camera's unblinking eye to record their most human and unguarded moments. Also: Bridget Irish's **Nude Ascending a Staircase**, Dara Greenwald's **Bouncing in the Corner #36DDD**, Haruko Tanaka's **I Love You**, Mexican artist Amaranta Sanchez's **Máxima Protección** and **Deshielo Manual**, Brian Frye's **Strip Tease**, Scott Stark's **Chop** and a special live performance of Jun Jalbuen's **Eating Raisins and Moving Mountains**. (Scott Stark)

**Sunday, December 12 at 7:30 pm**

Timken Hall, California College of the Arts  
**Moving Picture Poetics 3: Collaborations**  
Co-presented with The Poetry Center

The third show in our series features collaborations between local filmmakers, artists and poets, including four premieres and three more rarities. **The Menage** (2002) is Anne Waldman and Ed Bowes' setting of Carl Rakosi's poem. Joanne Kyger's read "through" the *Meditations of Descartes* (1968) is our final NCET-sponsored tape. Cecilia Dougherty premieres the latest in her video portrait series, **Dodie Bellamy, Before the War** (1990, premiere) is an uncanny premonition or memory of what is always with us, using Laura Moriarty's poem and Jiri Veskrna's images. Leslie Scalapino's reading from her book way is accompanied by Konrad Steiner's montage in **delay series** (premiere). **Alienagnosis** (premiere) pairs Robert Glück's subconsciously inspired misreadings with visual artist Dean Smith's video imagery. **Swamp** (1991) is Abigail Child's soap opera starring Carla Harryman, Steve Benson, Marga Gomez, Susie Bright, et al, plus sudsy video effects. (Konrad Steiner)

**Thursday, December 16 at 7:30 pm**

Yerba Buena Center for the Arts  
**Truths of Consequence: Program Three**  
**A Tenderloin Story: Foo-Foo Dust**  
Co-presented with Film Arts Foundation  
Gina Levy and Eric Johnson In Person

A mother and son are about to be evicted from their hotel room in San Francisco's Tenderloin district. The award-winning **Foo-Foo Dust** movingly documents their complex relationship over a period of a few days. Stephanie is a 52-year-old Berkeley graduate and an amateur artist; she is also a crack addict who supports her habit with prostitution. Her twenty-something son Tony is addicted to heroin. They seem to desperately need each other, and also to be unable to provide anything that could lead to a change in either of their lives. This gripping portrait is not for the squeamish; it respects the time, desires and emotions of its subjects, and it does not moralize. Levy and Johnson also will show excerpts from new footage of Stephanie and Tony. (Irina Leimbacher)

Artists' Television Access  
992 Valencia Street at 21st  
415.824.3890  
[www.atasite.org](http://www.atasite.org)

California College of the Arts  
1111 Eighth Street at Irwin  
415.703.9500  
[www.ccaarts.edu](http://www.ccaarts.edu)  
CCa CALIFORNIA COLLEGE OF THE ARTS

Castro Theatre  
429 Castro Street at Market  
415.621.6120  
[www.thecastrotheatre.com](http://www.thecastrotheatre.com)

Ninth Street Independent Film Center  
145 Ninth Street at Minna  
415.552.1990  
[www.ninthstreet.org](http://www.ninthstreet.org)

Roxie Cinema  
3117 18th Street at Valencia  
415.863.1087  
[www.roxie.com](http://www.roxie.com)

Yerba Buena Center for the Arts  
701 Mission Street at Third  
415.978.2787  
[www.yerbabuenaarts.org](http://www.yerbabuenaarts.org)

**Tickets (unless otherwise noted)**  
\$7 General

\$4 Members, Students (with ID), Disabled, Seniors

CCA students admitted free to CCA screenings